

spirit a radiant crown and point of glory to his holy fane. The exterior of this delightful specimen of the early pointed style has recently been obscured by some additions, made to the college buildings with singular want of taste and judgment. It is also to be regretted that the effect of the interior generally is gloomy from the obstruction to the windows caused by the proximity of buildings immediately attached to the very walls of the church. Lanfranc, Archbishop of Canterbury, was the first abbot of this royal foundation.

The total length of the church is about 370 feet; its external width, half way down the nave, 85 feet; the nave itself 29 feet wide; its greatest width at the transepts, 136 feet.*

At this end of the town William the Conqueror had erected this noble pile under the invocation of St. Etienne. In the opposite suburb, elevated on a high terrace and commanding a view of the city and surrounding country, his wife, the pious Matilda, built a church of somewhat less magnitude, in honour of the Holy Trinity, just at the same period, and largely endowed it. It is in the same style as St. Etienne, with the exception that the Norman reigns throughout, as well in the choir as in the rest of the church. The altar end is also apsidal, presenting great simplicity and richness of effect. A most picturesque feature is the crypt under the choir, divided into aisles by sixteen pillars, in four rows, from which springs a groined vaulting to support the pavement of the choir. At one end is the tomb of Matilda,—an interesting spot, carrying us back nearly eight centuries to the contemplation of the interesting and meek character of the foundress. The capitals are illustrated by Colman: they are roughly executed in hard stone, but present a great variety of birds, animals, and symbolical figures. The decorations to the outside of the clerestory windows are peculiarly elegant and effective, and display more of refined design than is usually met with. The entrance-front is flanked by two square towers without spires; the upper parts are of modern architecture, and a square tower also rises from the intersection of the nave and transepts; but the upper part of this is also evidently very different from what it was originally, and I think it was formerly surmounted by a spire.

Close to the church of the Trinity is another of St. Gilles, the outside of which is of rich and elaborate ogival art, but the interior is Norman and transition, very peculiar and beautiful, and well worthy of being thoroughly studied, both inside and out. I call attention to this church especially, for it seems doomed for destruction, and perhaps in a few years may not exist.

There are three churches, already named, which next claim especial attention—St. Pierre, St. Sauveur, and St. Jean, designed principally in the ogival style, presenting a mass of elaborate ornament, richly wrought, to which the architects of the period have been evidently led by the peculiar facilities afforded for the execution of intricate embellishment by the Caen stone. The tower and spire of St. Pierre I have already mentioned in reference to its construction; the choir and part of the nave are of the end of the 13th century; the tower was erected at the commencement of the fourteenth. The apsidal end overhangs a branch or tributary of the Orne, and was constructed upon piles in 1521, by Hector Lobier, architect, of Caen. This portion is of the Renaissance style, with flying buttresses, pinnacles, and pinnacles, the main features of Gothic origin, but is covered with a surface of classic ornament, producing a strange contrast of different sentiments, each, however, so beautifully carried out, that we are lost in wonder and admiration at the elegance and delicacy with which all the details are designed and executed. The position of the choir end adds marvellously to its effect, for it rises immediately out of the water: it is in the immediate vicinity of a bridge, and is surrounded by picturesque and lofty houses, altogether presenting a group worthy the pencil of a Roberts, a Prout, or a Harding. St. Sauveur is also illustrious by its lofty spire, second only to St. Pierre. The apsis of the church is likewise of the Renaissance style, singular for its richness and delicacy, and exquisitely designed. On the flank

of this church there is one of those capricious freaks of taste, that surprise and delight from their unexpected occurrence. The circular face of a staircase appears slightly recessed from the outside surface of the wall, and the ornaments are disposed so as to indicate the ascent and windings as it rises up. This can be for no other purpose than mere ornament, for, if the outside face of the side wall of the church had been continuous, the staircase would have been lost in the thickness of the construction, as it does not project beyond the face.*

T. L. DONALDSON.

PROFESSOR COCKERELL'S LECTURES ON ARCHITECTURE.

THE second lecture of the course at the Royal Academy was given on Thursday, the 13th inst. The Professor having already dwelt upon the importance of clearly discriminating the essential requirements in architectural study, now proceeded to consider the objects of inquiry in the art, incidentally remarking upon certain principles of taste, a sound conception of which, it was the end of that study to elicit. In the course of his valuable observations—which were illustrated by frequent quotations from Horace, and of which the notice that we are now able to afford, cannot be understood as giving an adequate reflection—he entered into the subject of invention and its limits, and the inquiry into the original elements of beauty and the influence of association and fancy. Taste and invention were the great objects of our study in the art of architecture, but in invention, there were great lines of demarcation, which might be made familiar to all: it was not every one who could invent, as it was not every one who could be a poet. Notwithstanding the rarity of the inventive faculty, talent in the art was not inspiration: it arose out of the circumstances and demands of the time, and Palladio and other great architects of the Italian school were contemporaries. Feelings inseparable from our nature, amongst which might be included even superstition, led to the influence of precedent, so that we could rest satisfied with the repetition of forms as in the case of the orders, were the question—can we get rid of them? the answer would always be, No! To show the influence of custom and precedent, as equally characteristic of another state of society, he gave the instance, with which Professor Willis had illustrated an argument in one of his lectures, that the Egyptians had completed the great Temple of Karnak after an interval of a thousand years, on the precise design which had been commenced at another period. In fact, this respect for precedent was universal.

The Professor further remarked upon the subject of imitation, condemning that abject imitation now too much practised, and saying that, notwithstanding the influence of fashions, through all ages and styles we traced the ever busy pursuit of the beautiful,—but the true test of a style was constantly in such principles as he had before referred to. The Grecian style still held a more constant sway than any of those ephemeral fashions which we had known. During his own time, he recollected four distinct fevers of fashion. First, there was the Egyptian style, when every carpet and chair was covered with hieroglyphics, then not understood. The Egyptian gave ground to the Greek, which had been at that time very little understood by us, as was seen by the constant use of the massive Grecian Doric in narrow streets; since these styles, we had had the Italian and the Gothic. These caprices arose from influences which might be explained—thus the Egyptian style became prevalent through the attention drawn to Egypt during the war there; and in France, also by the publication of the elaborate work which was one result of the expedition to Egypt. Grecian architecture had probably been carried out better at Edinburgh than elsewhere. The practice of the art was, in some degree, always the victim of fashion.—The page of architecture was more explicit than the page of history.

The professor, in speaking of Gothic architecture, said, that probably for some time to

come, the most elaborate buildings would be executed in that style, but that we of the nineteenth century should think for ourselves, and, like all other ages, suit our architecture to our wants. He referred to the architecture of the revival, and instanced the gradual progress of that style, in which it was the object of each architect to add some new features, and further the progress of his art. The architect of the Library of St. Marc at Venice, Sansovino, had proportioned the cornice to the height of the whole building, judging that method more consistent with propriety, than to proportion it to the height merely of the upper order; thus, whatever our opinion as to the modification, displaying a kind of judgment in design not now usually given. Bramante had introduced the coupling of columns,—an arrangement since adopted in some of the best works, as in the portico of St. Paul's Cathedral. In like manner, other features of novelty were introduced, as the pediments to windows and balconies.—The fourteenth century in Gothic architecture was a glorious luminary in art.—The plan at the intersection of the cross at Ely, was dwelt upon by the professor as an instance of very happy arrangement, and possibly entirely original, it being uncertain whether the example at Sienna had priority of date. To it, Wren was indebted for his arrangement of St. Paul's Cathedral.—So great was the ardour in raising the great works of the period, that construction had not always the importance given to it which was essential, and towers at Winchester and Lincoln fell down from the haste in their erection. In many buildings, too, the pressure of the arches at the intersection of the transept with the nave, was tending to overthrow the main columns which supported the central tower; and the counterforts at Salisbury, and those remarkable arches at Wells, had been introduced with a view of remedying the original evil. The professor concluded an able discourse by impressing upon his hearers, that, though the models of antiquity and the rules of the art were matters for their attention as students, when they entered into the field, they should be able to throw away precedent, and consider how they could improve the happy incidents, arising in the requirements of a building.

MR. NELSON, THE SCULPTOR.—Of the short career of this gentleman, whose death we recently mentioned, the *Manchester Times* gives the following particulars:—"He was born in Sligo, Ireland, in 1800. For the first twenty years of his life, like too many of the youth of Ireland, he was put to no business, but was afterwards put to a trade which turned out to be unsuited to his genius, and he made no progress. About this time he took a particular fancy to painting, and his productions attracted considerable attention. Among the admirers of his genius were Colonel Lloyd and Mr. Wynne, two wealthy landed proprietors of the neighbourhood. They both became his patrons, and in 1833 sent him to Paris, where he studied at the gallery of the Louvre for some four years, when he returned to England, soon after which, obtaining introductions to some Welsh families of distinction, he went to Wales where he painted the portraits of many of the most distinguished families. He afterwards pursued his studies at Bristol. Mr. Nelson, from Bristol, went to Dublin, when he painted the portraits of many of the chief nobility, and was fast rising into fame. It is rather a remarkable incident which set Mr. Nelson to become a modeller. Having promised to take the likeness of his wife's mother whilst she was on a visit to them, and the time for the lady's departure having arrived, as a last resource, arising from his procrastination, when within two days of the time, he took a small model in clay, from which to make the painting. The bust was completed, and so striking was the likeness, that it astonished all who saw it. Thus encouraged, Mr. Nelson turned his attention to modelling, and produced a small Sappho, and some admirable busts of his friends, and many eminent persons in Dublin. He subsequently commenced his last great work, the 'Venus Aturing,' at which he worked so assiduously as scarcely to allow himself necessary repose. This figure cost him two years' unremitting toil."

* In the "Penny Magazine" for August 15, 1840, is a well-chosen view of the exterior of this apsis, and an ability-written article upon the subject.

* The remainder next week.